WINGS
a Paramount Picture
25¢

DEDICATION

On June 12th, 1927, in Washington, D.C., Colonel Charles A. Lindbergh paid simple tribute to those who fell in the war. "In that time", he said, "feats were performed and deeds accomplished which were far greater than any peace time accomplishments of aviation".

TO THOSE YOUNG WARRIORS OF THE SKY WHOSE WINGS ARE FOLDED ABOUT THEM FOREVER THIS MOTION PICTURE IS REVERENTLY DEDICATED.

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ADOLPH ZUKOR AND JESSE L. LASKY

present

A Lucien Hubbard Production

"WINGS"

Directed by William A. Wellman

Story by John Monk Saunders

Screen play by Hope Loring and
Louis D. Lighton

B. P. Schulberg, *Associate Producer*

A Paramount Picture

The Filming of An Epic

By JOHN MONK SAUNDERS

author of "Wings"

THE history of WINGS begins in the library of Jesse L. Lasky's Fifth Avenue apartment in New York City on a cold gray afternoon in late February.

For an hour Mr. Lasky had listened patiently to the new story as the author recounted it. The plot, he conceded at the conclusion of the tale, held no serious faults for the screen. The author, secure on that point, began warmly to urge its advantages.

The war-in-the air, he said, had never been picturized. With the increased penetration of the motion picture camera into every realm of life here was yet a virgin province; the kingdom of the sky. Here was the battlefield of the war fliers; here aerial combats took place and planes fell in flames and balloons were shot down.

Bombers

Here was action that could not be put upon the stage or imprisoned within the covers of a book. Here was a subject whose proper medium of presentation was—the screen.

But, objected Mr. Lasky, the cost of these film spectacles of war and destruction was appalling! How could it be done on a moderate scale and at a reasonable cost?

It couldn't, admitted the author. If it were attempted at all it must be done on a grand scale. The very magnitude of the subject demanded heroic treatment.

A multitude of objections crowded into the mind of the producer. How were you to photograph the war-in-the-air? Where were you to put your cameras and your camera-men? Where, for instance, were you to get fleets of battle-planes and balloons and pilots?

From the War Department.

But how? How could you expect the Government to furnish men and equipment for the making of a motion picture?

Why not, argued the author. We all take pride in our army, our navy, our air force. Suppose we present a really fine war picture, a picture of historical significance, of national interest, of military importance. Suppose the picture reflects the practise, spirit and tradition of American arms. Why shouldn't the War Deparment go hand-in-hand with us?

There were conditions, the author pointed out, under which the War Department granted the use of troops in the making of motion pictures. If the story of WINGS could meet those conditions and the cooperation of the War Department were obtained, would Mr. Lasky agree to produce the picture?

In such an event, Mr. Lasky said, he would bring the full resources of the Paramount Famous Lasky Corporation to bear upon the men and material provided.

That night the author left for Washington, D.C. Two weeks later Mr. Lasky was advised by the Honorable Dwight F. Davis, Secretary lof War, that the War Department would extend cooperation subject to certain conditions and suggesting that on account of the presence of the air forces and other arms of the service in the vicinity of San Antonio, Texas, the military features of the picture could be filmed there.

Since this is a truthful account, it might be well to say here that this decision on the part of the Secretary of War was not induced by the author's powers of persuasion but by the simple merits of the project itself, the friendly intercession of Mr. Will Hays, the sympathetic attitude of Major General C. Mck. Saltzman, the Chief Signal Officer of the Army, the kindly interest of Major General John L. Hines, Chief of Staff and of Major General Mason M. Patrick, Chief of Air Corps.

With the help of the War Department assured, Mr. Lasky brought the forces of the Paramount West Coast Studios into play upon the production. Lucien Hubbard, the ablest producer in the field, was placed in charge of the unit. The direction of the piece was given into the hands of William Wellman, a young and skillful director. The finest technical men in the industry were assigned to his staff.

Six months later, all the elements of the great undertaking were in flow toward San Antonio. Fliers from Selfridge Field, Michigan, from Crissy Field, California, from Langley Field, Virginia and outlying stations began to arrive at Kelly Field, Texas. Balloon officers, crews and equipment came from Scott Field, Illinois. Artillery, tanks, trucks, troops, wire and high explosive from Fort Sam Houston were in motion toward the WINGS location at Camp Stanley.

When the giant forces of modern warfare were unloosed across the war area prepared on the army reservation there were twenty-one camera-men set up at different angles to catch every aspect of the terrifying pageant. They were atop hundred foot towers, they were masked along the side-lines, they were buried in the ground. At the height of the Drive, there was, spread out before the eye, some sixteen million dollars in Government equipment, in airplanes, in tanks, in guns, in ordnance.

To this spectacle, which can never be repeated, because of its hazards, over six hundred thousand feet of negative was exposed.

Where can one find words to thank those officers and men who re-created this page of American history for the screen? To thank, for example, the Hon. F. Trubee Davison, Secretary of War for Air, to thank Brig. General F. P. Lahm, Commandind Officer of Kelly Field, and Major F. M. Andrews under whose direction the army pilots performed so brilliantly; to thank those bold and daring young pilots from the First Pursuit Group who executed the dangerous aerial combats.

To Major General Ernest Hinds, Commanding Officer of the Eighth Corps Area, and to the renowned second division under the command of Major General William D. Connor, the producers of WINGS are profoundly in debt. Under blazing Texas suns, in full uniform and equipment the soldiers of that division charged up and down the hill, through wire, across trenches and amidst explosions.

The war area over which the action took place, was constructed on the army reservation at Camp Stanley under the personal direction of Brig. General Paul B. Malone, of the Second Division. The technical and historical reproduction of the trench systems in France was achieved through the supervision of a qualified military engineer, Captain E. P. Ketchum of the Second Engineers.

Captain Walter Ellis of the Second Signal Company, installed and operated an intricate net of telephone communication reaching every part of the work. The safety of thousands of soldiers was in the hands of Captain Robert Mortimer, Second Ordnance Company, who planned and executed the explosive work.

Major A. M. Jones of the General Staff of the Second Division assured the historical accuracy of the place by directing the tactical participation of the troops.

Colonel George S. Gibbs of the Signal Corps and Captain F. E. Stoner, his aide. maintained the cordial relationship between the War Department and Paramount Famous Lasky Corporation during the long and anxious months of the filming of the picture.

A year and a half after the genesis of the piece in the Lasky library, after the books of the production had been closed, after the oil and the high-test gasoline and ordnance had been paid for, after the planes had been reconditioned and the War Department had been indemnified for every bit of Government property lost, damaged or destroyed in the filming of the story, WINGS was completed.

The result is a slender strip of negative twelve thousand feet in length. It can be seen in two hours and half. But that film will, in the next five years, penetrate the farthest corners of the earth; its subtitles will be translated into forty-eight languages, it will be viewed by countless numbers of people.

Charles Rogers and Clara Bow

Clara Bow

DRAMATIS

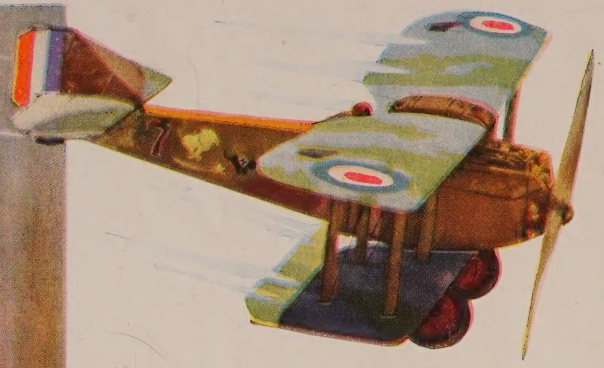
Mary Preston	*Clara Bow*
John Powell	*Charles Rogers*
David Armstrong	*Richard Arlen*
Cadet White	*Gary Cooper*
Sylvia Lewis	*Jobyna Ralston*
Patrick O'Brien	*El Brendel*
Celeste	*Arlette Marchal*

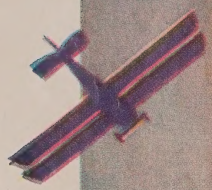
Richard Arlen

Charles Rogers

PERSONAE

Air Commander	*Richard Tucker*
Sergeant	*Gunboat Smith*
Mr. Armstrong	*Henry Walthall*
Mrs. Armstrong	*Julia Swayne Gordon*
Mr. Powell	*George Irving*
Mrs. Powell	*Hedda Hopper*
French Peasant	*Nigel de Brulier*





"WINGS" —the story

WITH the great adventure of the sky as its background, "Wings" is the story of two boys,—Charles Rogers and Richard Arlen—and a girl—Clara Bow. The two boys are American aviators, first enemies, then buddies. The girl is "the girl next door" who, like so many other American girls, answered when the country needed her.

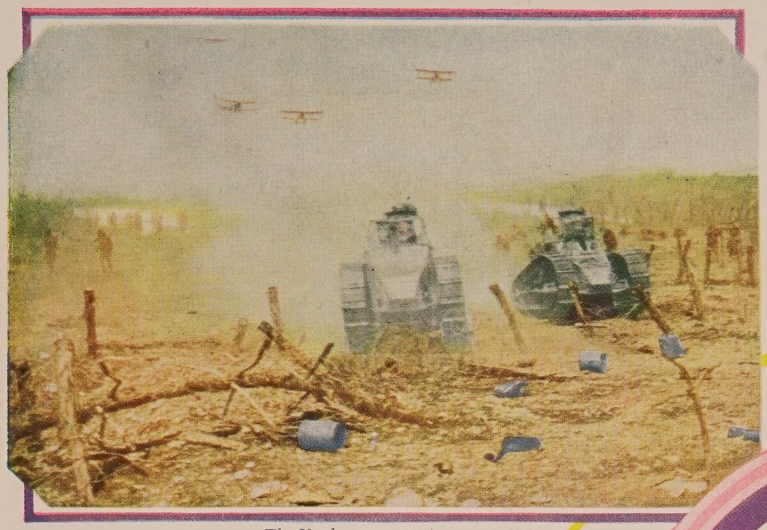
The story opens in a small town of the middle west, introducing Charles Rogers as a boy born with the whir of wings in his ears. It is in 1917 when War, to this country, and especially to this small town, is remote. Rogers is a happy, care-free, lovable chap who is adored by Clara Bow, just "the girl next door," to him, for there is another girl.

There is another boy, Richard Arlen, fine youth of the aristocratic family of the town. The boys are rivals for the affections of the other girl, played by Jobyna Ralston, and because of this there is little fondness on the part of either Rogers or Arlen for the other. The maelstrom of War devours them both and both enlist in the air corps. Rogers leaves thinking Jobyna loves him and takes by mistake a locket meant for Arlen, who understands the situation.

The boys are plunged into training school. Marvelous scenes show every stop necessary in the making of a flier. The first days in the air. The first thrill of the "ship" leaving the ground.

It is here that the two boys are bound together in inseparable companionship. Their enmity is buried forever. Their commissions arrive. They are in France as members of the 39th Aero Squadron. Clara Bow, in the meantime, has volunteered and is also at the front as an ambulance driver.

(*Continued on Page 12*)



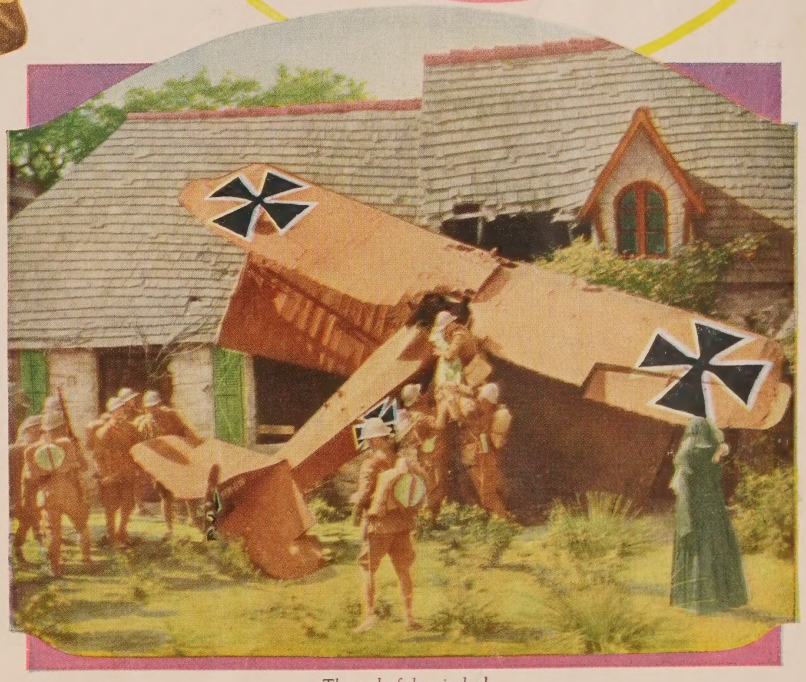
The Yanks are coming!

"Good morning, men."

The beginning of a beautiful friendship

Paris and an unexpected meeting

Galahads of the sky



The end of the air duel

The Angel of No Man's Land

Clipped Wings

Wings At St. Mihiel

TINY specks against a cloud-banked sky looming larger and larger and taking shape as airplane squadrons in battle formation..... the far-off drone of staccato exhausts merging into the clattering roar of a hundred motors..... the shrill insistent whine of the wind through struts and stays as the onrushing planes swoop down from their altitude of two thousand feet until it seems as though their whirling propellers must thresh the ground below and tear into shreds the crawling atoms of humanity that dot the battle-scarred area, only to zoom upward at the last moment disappearing in the low hanging pall of smoke from bursting shells and the ceaseless, insistent barrage of masked batteries.

Crawling specks of humanity, dwarfed to insignificance, by distance, scrambling in and out of mud-filled trenches and moving relentlessly on and on toward the enemy lines..... ant-like atoms that stumble and fall amid bursts of flame, smoke and earth as exploding shells rend the ground....acres of barb-wire entanglements with their harvest of human forms in grotesque postures..... lumbering tanks that rock and sway and blunder their slow ponderous course, crushing, crunching, surmounting everything in their path..... through the curtain of smoke that eddies and swirls in the breeze as the onrushing planes dive from their altitude and swoop to barely clearance room above the heads of advancing troops.

A. W. O. L. in Paris

Ground Straffing

"WINGS"—The Story (Continued from Page 8)

In the first air battle the boys run into a dog-fight. A battle ground 12,000 feet above the ground! A fight at the cross-roads of the clouds! Ten planes in mad, slashing scramble, diving, zooming, tearing through space spitting death! Down they go, one by one. This one in flames. That one crashing drunkenly through space with lifeless fingers on the stick. Head-on collisions! Death! It was here that one of the most brilliant pilots in the country went into a tail spin for 6000 feet with an automatic camera in his face, to obtain the correct effects of a man shot down in flames.

Glorious youth

It is here that Rogers, forced down by the enemy, and going 75 miles an hour, wrecks his plane in the tangled barbed wire of "No-Man's Land." It is here that one gets the first glimpse of the gigantic battle area of St. Mihiel. A five-mile square, pock-marked blemish of War.

Rogers escapes and makes his way back to his own lines only to be dispatched in search of observation balloons that are obtaining information bearing on Allied infantry movements. Here the spectators are carried with the boys, in their planes, and are given the thrilling sensation of actually shooting down two balloons. For this they are decorated and are given leave. They make for Paris.

War-time Paris! "Like a little boy whistling in the dark to keep up his courage." Nations in hodge-podge! The Folies Bergere—the hub of the world! Into the Folies Bergere the boys wander, both full of champagne, Rogers for the first time in his life. Here are remarkable shots of color, of life, the typical Paris of that day, One of the largest interiors in the history of motion pictures was constructed in order to allow Director Wellman to depict truthfully the activities of the famous theatre, and his camera "angles" are something that brings vividness and beauty out to the maximum.

Clara Bow, also in Paris, learns that all leaves have been rescinded and starts a search for Rogers. She finds him in the arms of a Paris girl, and, because of his intoxication, he

(Continued on Page 14)

The girl next door

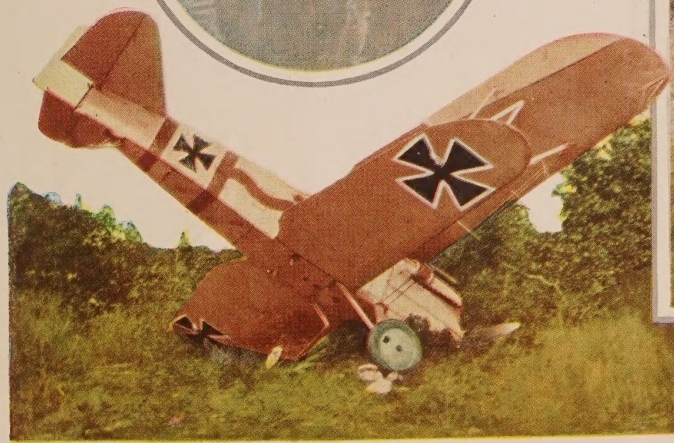
Shot down behind the enemy lines.

The "It" Girl

(Left) Reported missing

The h[illegible] push

The sky raider



fails to recognize her. Realizing defeat she gives up until an attendant in the dressing room gives her an evening gown with which she replaces her uniform. So equipped, she succeeds in winning Rogers away from the girl and takes him to his hotel room. Again it is heartbreak for her; she, in putting him to bed, discovers the locket, not with her picture but with the other girl's, Jobyna Ralston's.

While changing back to her uniform she is interrupted by military police who, jumping at conclusions, order her placed under arrest. In the morning Rogers believes that he has remained in the company of some girl but does not know her identity. The heart-broken Clara Bow is sent home in disgrace.

Back to the front for the great offensive, the first assignment is the pursuit of a huge Gotha, one of the gigantic bombing planes used by the Germans. The boys quarrel in a misunderstanding over the girl they think they both love. Rogers, mistaking his friend's attitude, fails to say goodbye. For the first time there's no cheery "All set" from the one and no reassuring "Okay" from the other. In the confusion, Arlen goes up without his talisman—a tiny rabbit given him by his mother.

The fight with the bomber includes one of the greatest sequences ever filmed—the bombing of an entire French village. In the conflict, Rogers succeeds in bagging the Gotha but Arlen, defending his buddy from the escorts, is brought down in a dive. Again, a most remarkable shot when the entire flaming plane plunges underneath the surface. By swimming under water, Arlen escapes with a withered arm.

Rogers, in the meantime, returns to the field and awaits his friend. A German flier drops a tiny parachute telling of Arlen's supposed death. A touch of the chivalry of the air.

In a frenzy, Rogers starts out at the beginning of the St. Mihiel offensive and "runs amuck." While his comrades, hundreds of them, blacken the sky over the great battle area, Rogers takes off for the German lines alone. He does everything from straffing bridges and platoons of troops, to pursuing and wrecking a speeding automobile.

In each instance the spectator is carried with the plane in a series of unheard photographic effects.

There are flashes of the great battle on land and in the air. Hundreds of planes darting, bristling in the clouds and over the heads of the troops while tanks, infantry and the balance of the ground forces "run through hell."

The wounded Arlen, makes his way to a German Airdrome and steals a plane. He is successful in taking off but to escape shoots down one which offers chase.

This again is a remarkable photographic "shot"—a plane just taking off nosing into the ground and demolished.

His mission accomplished, Rogers turns back and in the distance spots one solitary plane making for the American lines. On its fuselage is the hated Cross. Rogers makes for the enemy craft, unsuspecting that in the cockpit is his dearest friend.

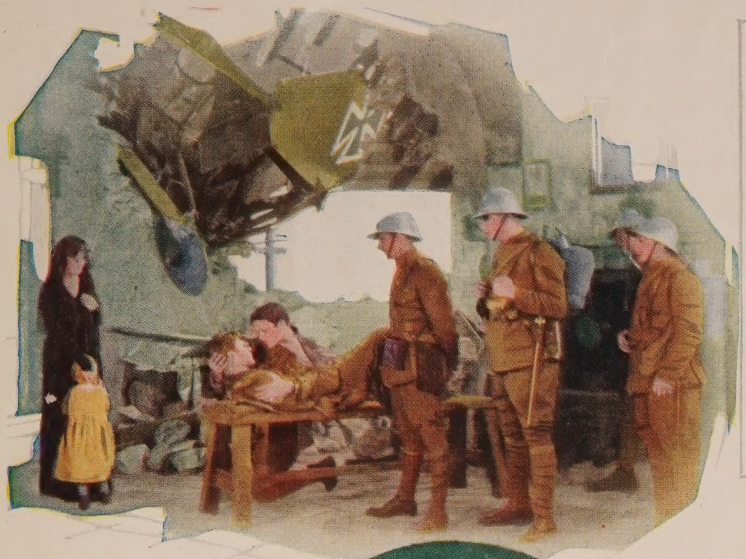
Arlen, recognizing the plane of Rogers, begs him not to shoot. Rogers unknowing, is merciless—and triumphant. Elated in the thought that he has avenged his buddy, he alights after French soldiers have lifted the dying Arlen from his wrecked plane, and makes for the Cross on the "ship" as a trophy.

He is called by the dying boy he has shot down, and faces him—his buddy. They say farewell. The one boy who is slipping into death—the other boy who has killed him.

Then peace and home for Rogers. He arrives a hero. His parents await him. In another home are the mother and father of the boy whose death he thought he was avenging but whose death he innocently caused.

Then finally, "the girl next door" no longer just "the girl next door" to the boy.

That is "WINGS"



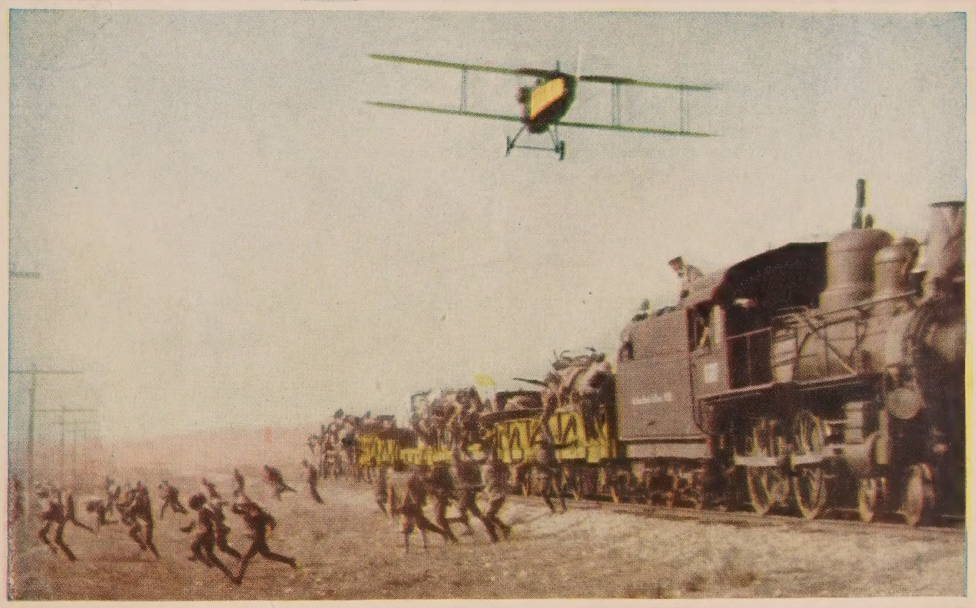
"My buddy"

(Above)
"Good night, nurse."

War is — ?

Two fellows and a girl

(Below)
Bombing an enemy troop train



PERSONALITIES

Clara Bow

CLARA BOW

Red haired and a native of Brooklyn, N. Y., Clara Bow first bid for fame in pictures through vivid performances in "Down to the Sea in Ships" and "The Plastic Age". Entering the Paramount fold as a featured player, she quickly won plaudits in "Dancing Mothers" and Sinclair Lewis' "Mantrap". "It", her first starring picture, was a nation-wide sensation. She has followed it with "Rough House Rosie", "Children of Divorce" and "Hula". "Wings" is a proof of her versatility. Clara gets 16,000 fan letters a month, a world's record. She comes very close to being the most popular female star on the screen today.

Charles Rogers

CHARLES ROGERS

Hailing from Olathe, Kas. and an alumnus of Kansas University, Charles Rogers is exclusively a Paramount screen product. He graduated from the first Paramount Pictures School and had the leading role in the school's graduation picture, "Fascinating Youth", in which he showed marked ability. After a grooming in other smaller pictures, he was given his first big opportunity in "Wings". The picture demonstrates how completely he has made good. Mary Pickford has chosen him as leading man in her latest opus, "My Best Girl". Charles, or "Buddy", is six feet tall and weighs 175 pounds.

Richard Arlen

RICHARD ARLEN

Richard is a Virginian and attended the University of Pennsylvania, where he excelled in swimming and skating. He was a member of the Royal Flying Corps during the war. His prowess as a swimmer won him a job in his first picture. His first Paramount appearance was in "In the Name of Love". He also appeared in "Behind the Front", "Padlocked" and "Rolled Stockings". His popularity has increased by leaps and bounds, winning him his cherished role in "Wings". He is engaged to Jobyna Ralston, also a member of the "Wings" cast.

Jobyna Ralston

JOBYNA RALSTON

A small town in Tennessee was Jobyna's birthplace. Bit by bit she has climbed upward in pictures. Three years ago she was chosen by Harold Lloyd as his leading woman. Notable appearances in many Lloyd pictures, including "The Freshman", followed. Recently she decided to cast her lot with dramatic parts. She was leading woman for Eddie Cantor in "Special Delivery" and followed this with her role in "Wings".

GARY COOPER

After a career on a Western ranch, Gary Cooper came to Hollywood to pursue an ambition to shine as an advertising artist. Instead the lure of the movies caught him. A varied career as extra man finally was climaxed with his part in "The Winning of Barbara Worth", in which he scored brilliantly. Paramount saw in this tall, clean cut, good looking youth an ideal Western type. He was cast in "Arizona Bound", "The Last Outlaw" and Zane Grey's "Nevada". This was varied with important parts in "Children of Divorce" and "Wings".

Gary Cooper

EL BRENDEL

Musical comedy and vaudeville well know the comedy team of Brendel and Bert, of which the male half is Elmer Brendel. Brendel's peculiar type of humor was brought to the screen by Paramount. This native of Philadelphia has played in "You Never Know Women", "The Campus Flirt", "Rolled Stockings" and several other Paramount pictures. As the German-American in "Wings" he furnishes some rollicking comic relief to the tense drama of this super-picture.

El Brendel

"The Most Gripping Scene in Dramatic History"

THUS enthusiastically Owen Davis, famous playwright, author of over three hundred stage plays and a score of screen successes, characterized the thrilling climax of "Wings", of which the illustration above can give but a pale hint.

We cannot attempt to describe the scene. The screen does it so infinitely better than mere words can paint. Look for it in the picture.

The Men Behind "Wings"

JESSE L. LASKY envisioned the mighty possibilities of "Wings." Adolph Zukor shared his enthusiasm and seconded the expenditure of resources and money necessary for its picturization. The task of filming the story was placed in the hands of inspired, competent artists.

John Monk Saunders, member of the aviation branch of the army during the war and famed instruction pilot, wrote the story. Mr. Saunders is the author of "The Shock Punch", a screen success, and many magazine stories. He is novelizing "Wings".

LUCIEN HUBBARD, supervisor of "Wings", has acted in a similar capacity in the making of many other spectacular outdoor pictures, notably "The Vanishing American" and the Zane Grey classics.

William Wellman, the director, abandoned a promising career as screen actor to join the Lafayette Escadrille during the war and was wounded in action. He became a director after the war and made "You Never Know Women" for Paramount. His remarkable production of "Wings" places him in the front of rank of motion picture directors.

FAMOUS HEROES OF THE AIR

THIS is the aviation age. People's eyes are on the sky. The newspapers and magazines are full of air stories and articles. Paramount has brought the airplane to the screen spectacularly in "Wings".

The names and careers of such modern knights of the "prop" as Lindbergh, Chamberlin, Byrd, Acosta, Noville, Balchen, Maitland, Hegenberger, Levine — and who knows what other daring pioneers of the azure blue may not leap into fame before this book appears, so fast are the heavens being conquered—are too fresh in your memory to need delineation here.

But, as Col. Lindbergh so aptly suggested in his Washington speech, we should also remember the gallant warriors who fought the battles of the skies in the days of 1914-18.

A few of them are pictured on this page. Col. Bishop, the leading British ace, and Capt. Eddie Rickenbacker, best known of the American war heroes of the air, are still living. Guynemer, the romantic French flyer, perished in aerial combat, while his fellow countryman, Nungesser, survivor of scores of duels aloft, is now sadly missing after his daring attempt to fly from Paris to New York recently with Coli.

Von Richthofen, of "flying circus" fame and most colorful of the German aces, was brought down at the height of his war career by a Canadian pilot, Brown. Immelmann, inventor of the well known "Immelmann turn", also died in action. Our own Quentin Roosevelt, brave son of a brave father, gave his life in the air for his country.

That is but a hint of the long list of heroes. Such famous names as the Americans, Lufbery and Hobey Baker; the Frenchman, Fonck; the German, Boelke; the Italian, Baracca; and the Belgian, Coppens, leap to mind. There are many others.

If "Wings" even in a small way reflects their dauntless bravery, their fearless youth and their romantic spirit and if this picture helps to keep the memory of their exploits a little fresher in the minds of this modern heedless breathless world, its producers will be very proud indeed.

THE GREATEST WORD IN ENTERTAINMENT

Paramount Pictures
The Trade Mark of Romance

"IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN"

FOR fifteen years the name "Paramount" has been identified with the best in motion picture entertainment—the leading screen luminaries in pictures produced by America's foremost directors. Paramount Pictures are also known for their quality of timeliness—stories that reflect current thought and mode accurately, dramatically, entertainingly—of which "Wings" is an outstanding example. In an age with so many interests clamoring for our time, it pays to select our entertainment with discrimination. You choose wisely when Paramount is your guide.

This book sold only in theatres showing "Wings." It may be purchased in quantity from Al Greenstone, 1547 Broadway, N. Y.

Printed by The Gordon Press, Inc., N. Y.